

Jinjurly Interview Transcript
Interviewed by Andrea Horbinski on 07-07-2012

ANDREA HORBINSKI: Call recorder. Okay. Yes, I'm seeing audio on the screen so that's good. (*sounds play from other end*) Oh, and there you are!

JINJURLY: It's me. Hi.

HORBINSKI: Hi. Great, okay. So it is 11:00 a.m. Pacific time, on Saturday, July 7th, and I am here with Jinjurly, who is a noted fan archivist and fan person. My name is Andrea Horbinski, and I'm conducting this oral history interview for the Fan Fiction and Internet Memory research project, and Jinjurly, I want to ask you if you have read the consent form and if you agree to what's contained in it.

JINJURLY: I've read the consent form, and I do agree to what's contained in it.

HORBINSKI: Great! Okay, and I will e-mail you a copy of your consent form again after this, since I realized I failed to fill out one of the fields in it, in the initial copy that I sent you. Okay, great. Part of what we're interested in with this project is partly archives and partly sort of how people remember the Internet, among other things. What I've been starting out with is asking people how you first got into fandom, how you remember that experience and when it was, roughly.

JINJURLY: Okay, there've been a couple of different stages to the way I've been involved in fandom. I've certainly always been aware of fandom from—oh, say—let's call that the early '70s.

HORBINSKI: Wow.

JINJURLY: Yeah, but I didn't participate ... Well, my offline participation and my online participation have both been kind of spotty throughout. I'm not one of those ... I mean, I know I've heard of a lot of people who are like, Yes, well I was raised by fans. *I* was raised by a guy who ... is one of those people who's ashamed of enthusiasms. Definitely fannish, definitely a fan, a *Star Trek* fan, but deeply distrustful of that sort of geekiness. Also, a music fan, but very much kind of kept all of that under cover and seemed kind of

embarrassed by it when it was introduced. I do remember going to see *Star Wars* when it came out, and going to it more than once. I know *Jedi* was more than three times, *Empire* was probably more than two times. It was not ever presented as something that was social, and I, let's see, I became ... probably the first time I really became aware of fandom as a social thing, would have been with *Doctor Who*, and I would have been in junior high—let's call that 1982, 1983, someplace around there—and at that point, I knew that things like the sort of Creation fan conventions were happening. I knew that things like small comic conventions were happening, and that they were sort of a fannish thing. I read a lot of comics at that point. My introduction to comics was really ... I was lucky enough to have a very friendly, female-friendly comic book store that a friend had introduced me to. I'm in the Midwest, so that was our local comic book store, but it was an hour drive, so it was very much a thing I had to be introduced to, because it wasn't something I was going to come across on my own. Talking with those people in sort of those very much ... in stores, really, just sort of happening across somebody, "Oh, you're buying a *Robo Tech* novel. I guess you're geeky." *Star Trek* novelizations, things like that, so '82, '83, I became aware of the local *Doctor Who* Appreciation Society branch. There was—and I don't recall if they had a specific name or anything—but it was the Detroit area *Doctor Who* Appreciation Society, and I started attending meetings during high school and sort of after. It was not a great experience. It was very strange, being young and female.

HORBINSKI: Mm-hmm.

JINJURLY: And at the time, I figured it was just me being weird, as a weirdo with a bunch of other weirdos, but no, there was some creepiness. So that had the effect of both kind of pushing me away from actively seeking that kind of a social interaction again, but it also actually introduced me to the idea of actually going to a convention, which is how I was first introduced to things like zines. I got my first zines there, and that would have probably been '87. *Robin of Sherwood* zines, I was there to—I think it was '87—I was there for *Doctor Who*, but after that I didn't really have much other fannish activity that wasn't just on my own, being really fannishly into things, until a mailing list for The Beautiful South, the band The Beautiful South. That would probably have been '97, '96 or '97. At that same time, or very close to that same time, Usenet for *Babylon 5* and some *Xena* websites, some of the big *Xena* websites. I joined LiveJournal in—I think—2000. It's on

my profile, I guess—2000 or 2001, so relatively early on, but I wasn't aware ... while I now know that I had several fannish people on my friends list at the time, I wasn't aware at all of the fannish use of LiveJournal. I was very much on there ... and still, probably half of my slightly mis-disused friends list is still that sort of day-to-day journaling folks. In 2004, I really started participating in LiveJournal fandom, and I can pinpoint that because it actually intersects with some depression issues that I was having, but I ... and that was first with *Buffy the Vampire Slayer*, and I lurked for a while, and then I started participating and then when ... because I had web space when people started putting up podfic. I had old University of Michigan space—just from being alumni—that I was actually paying to maintain. It was like eight bucks a month or something. And so people who put this up on temporary file sharing sites, and then they'd come down in a week or two, and I wound up offering to store them for people to give them a link, and that kind of evolved into actually creating an archive. It wasn't, of course, quite that straightforward, but that's really where I started more heavily participating. I also wound up creating and still sort of maintain an author's archive of her works. We haven't talked in years, but yesterday I got a domain name registration renewal notice, so I guess I'm still doing it (*laughs*), so. So that's pretty much it, in a nutshell. Did that answer your question?

HORBINSKI: Yeah, no, definitely. There's a lot of stuff there. I guess since we are sort of interested in how people remember sort of the ancient history of the Internet, I wanted to kind of ask how you found Usenet, and you mentioned *Babylon 5*, like, did you go looking, or were you pointed there by someone you knew, or ...?

JINJURLY: Not pointed there by someone I knew. I can tell you that for certain (*chuckles*). I have this feeling [*unintelligible*] ... there is ... I can tell you, because I was kind of a late adopter, Internet-wise, which seems odd because I pretty much live there now, but I returned to school after kind of a long break, where I had a career in restaurants. I did my undergrad about ten years later than traditional, and that meant that I came in when a lot of other people ... I mean, the, sort of, e-mail and the Internet and everything had already developed enough that it was an expected thing. My first class at University of Michigan was the first time I used e-mail, and I was doing a lot of sort of poking around at things in the year or two after that. I didn't start watching *Babylon 5* until it was picked up by TNT—when it was being

shuffled around in first run syndication—I think I saw part of the first season—something—and was like, Well, that looks weird, and never saw it again. When it was actually being shown daily, though, I was in college at the time, and I was in a really unhealthy relationship. I didn't *really* have a social life or go out much, and I didn't have any money. I was kind of ... at the time I just said that I was a housewife, basically. So, yeah, I watched a lot of TV, and I wound up catching up on all of it and then becoming *very* fannish about it, in that sort of overnight tumble into a source that you can—which is one of the most wonderful feelings in the world, and that sort of ravenous, trying to find more information about it, and because Straczynski, or however you pronounce it, was involved on Usenet at the time, *in* that discussion board, it was relatively easy to find. I don't recall participating much? I think I maybe mainly lurked? That sounds like me. I won a lot of contests through TNT, but that's not really fan engagement so much as it is commercial engagement. I also was, throughout that time, active on a bulletin board at a site called Disgruntled Housewife. Now that was not a fannish site, and it wasn't, generally speaking, a fannish bulletin board, but it was...they did have some boards that *were* fannish. I remember there being a whole thread about *Firefly*, which at the time, I couldn't figure out when the hell it was on, so I know I didn't see when it was actually running, that five minutes that it was on. But that's how I found my way to LiveJournal, and it's also—there were discussions that I had there about *Xena*. And so that would have been the only place that I really interacted with people about *Xena*, but most of my fannish behavior would have been on websites, and it was mainly that sort of meta and sort of semi-academic discussion, which I've always been a lot more comfortable with in any case, with the idea of participation. I'm pretty uncomfortable with the idea of creative present participation. I'm getting over that, really slowly, but until after, a while after I turned thirty, I was convinced that I just was not—that I didn't have a creative bone in my body, and I shouldn't even try, and it would just embarrass everyone, so that's where I was at, which was why I wasn't really looking for anything else. I liked the idea of that sort of semi-breaking the fourth wall that was going on on Usenet, as far as engagement with the creator, even though he was certainly by that time, a lot more hands-off and snippy at the best of times, but it *was* fun. It was nice feeling like I was a part of a community there, even if I didn't actually speak.

HORBINSKI: Mm-hmm. I didn't know that Straczynski had been on Usenet while the show was running.

JINJURLY: Yeah, there were a couple different Usenet whatever-you-call-them—threads, I don't know—and he was on one of them. It has got to be out there someplace, but you recall him being defensive about some of his choices.

HORBINSKI: Mm-hmm.

JINJURLY: And you *definitely* didn't want to go off on a rant about his, say, dialogue skills, for example. (*HORBINSKI laughs*) Some other place if you wanted to talk about that. Very much a discussion space. There might have been some kind of meta-discussion, but there certainly wasn't any fic or anything else like that.

HORBINSKI: Mm-hmm. Yeah, well, some of the Usenet archives were archived into Google Groups, so I have no idea whether the *Babylon 5* ones made it, but you could probably go look and see if they're there. J. Michael Straczynski's thoughts are preserved for prosperity.

JINJURLY: Well, they're important, so.

HORBINSKI: Mm-hmm, yeah. So you mentioned *Xena* and websites, and I just wanted also to sort of briefly ask about that, like what kind of websites were they, like web rings or, sort of, GeoCities, or ...?

JINJURLY: Actually, there were several *Xena* web rings that I kind of meandered around. I should have looked for this, but there was one site that was very much a ... the way I remember it, it was very resource-heavy. It was not a GeoCities site. It actually had its own domain name, and it also included some sort of historical information and, looking back at it, a lot of that would have been resources for fic, resources for background information. But there was also a lot of, sort of, fan sites for actors, things that people had also been in, information about New Zealand, information about travel to New Zealand, information about the Raimis, Bruce Campbell. I mean, I know—well, the Raimis are, you know, local boys. So was Mr. Campbell, I think ... yeah, they all went to high school together or something. So I was always kind of aware of them too, and I think that kind of chasing down information on these familiar names was also part of that process. I remember a lot of GeoCities sites, definitely. I didn't read much fic

at the time, and that would have been for a number of different reasons. I mean, I remember some, but partly it was time, partly it was that it wasn't really portable. I mean, I was on a Frankensteined 486, in my living room with my boyfriend at the time, six cats, a dog, and a bunch of goldfish. I was kind of busy. I had to get dibs on the table every night. Most of my time was spent on doing things like catching up on other people's postings, reading stuff. I don't remember much in the way of spoilers or rumors about things before they happened. A lot of that sort of episode digest, episode reaction kind of stuff, breakdowns of different information, a lot of character primers, stuff like that.

HORBINSKI: Mm-hmm. So I'm curious, and if you don't recall, that's cool, but for the resources for fic, were they all pointing online, or was it mostly offline resources, like books, or ...?

JINJURLY: I only remember online stuff.

HORBINSKI: Okay.

JINJURLY: I'm pretty sure I also ... I mean, I do remember people sometimes talking about offline stuff. Books, but that was generally closely followed by things like, "Oh, and here's the page. I scanned it for you." Or, "Hey, I took a class. I can e-mail you the notes." I do remember a couple of bibliographies, but they were very much that sort of flat bibliography. There weren't really annotated. They would be, "Here are a bunch of books that would tell you more about this. I have this list because I took this class, or I have this list because I was at the library and I pulled these things off the shelf and they looked good."

HORBINSKI: Mm-hmm. Cool, interesting. It's interesting to me—I guess that was, what, like '97-ish?—and even then, people were pointing to mostly online stuff.

JINJURLY: Yeah, well people were also ... My memory of that time was that people were also being very, very patient about transcribing things, and doing that kind of ... and this would have been ... pretty sure this is pre-wiki in general ... I was definitely not in a techy space at all. Just typing things up seemed to be pretty much an expected thing that you would do for people, and submit to websites or put up on the websites. I am pretty sure I

remember transcribing a few things myself, but I couldn't tell you what they were.

HORBINSKI: Cool, okay. Yeah, that's really interesting. So I guess if you didn't get into fic heavily at that point ... you said you got into it later?

JINJURLY: Yeah, like around '04. I definitely had been exposed to fic before. Let me go back to the sort of pre-Internet for just a minute. Right after high school—I graduated from high school in 1988, and I lived with my parents until either the end of '91 or the beginning of '92, probably the beginning of '92—and I know that somewhere in that gap, I got some zines, and I wound up ordering other zines from the same creators or from listings that were in those zines. And these were things that I sometimes deeply regret, but yes, I threw away almost all of my belongings when I moved out of my parents' house. Something about that "burn it down and salt the earth," kind of "anything you leave behind can be used against you" impulse, which is no one's fault but my own—that's all in my head—just in case it opens up any weird conclusions. I'm just weirdly secretive sometimes, but I got rid of all of those, and there may have been occasional essays in those, but they were mostly fic. That would have been my first exposure to slash too, although I don't recall knowing that it was called slash at the time, and it was only one or two stories, and I was like, Oh, well, that's not what I expected, and moved on. (*laughs*) I was reading a lot of gen and het, and that was sort of a, "Oh, well there's that too! Okay." And I didn't hear the term again until probably 2004, and I don't recall coming across any other fic again until probably 2004.

HORBINSKI: Okay. I think one of the things you're most known for is your work with podfic and stuff, so I sort of wanted to ask a couple questions about that, one of which is ... I—Mm, you mentioned you had this idea that you weren't creative, so I guess, I wanted to ask to what extent you think podfic is creative, and so, that's a loaded question. But how has that idea that you had that you weren't creative—has that changed at all because of podfic or because of what, you know, and I guess, sort of, how you got into podfic in general. My impression is that it's become more well known recently. I don't think I heard about it until a couple years ago when I got much more heavily into fandom, so I wanted to sort of hear about the early days of your involvement in that.

JINJURLY: I would say it somehow managed to infect fandom, which was ... there was a bandom podfic community for a good year and a half that was totally empty and had nothing at all, and then there's this sudden influx, and a lot of it was fans who were coming from heavy podfic fandoms like *Due South* and *SGA* [*Stargate Atlantis*]. It's nice that we've connected to a lot of currently very productive fandoms, but also, I worked really hard to promote podfic. But I can get back to that, because that's a kind of a big topic, and I don't want to lose all the questions that you asked. The idea of creativity and my interaction with fandom is kind of ... a lot of it has been very heavily colored by guilt, that idea that actually, politically speaking, this is one of those "do as I say, not as I do" things. I don't think that—in fandom, I think that reading and reacting to things, or even just reading silently and never talking to anybody about them, that's a role, and that's a really important role, and I think that enjoying fan works, and for the lack of a better term, consuming them—term, "consuming" them—is a fan work in itself. I think that you're doing work inside your head if you're pulling together ideas, you're synthesizing stuff. That's work, that's work, even if it never actually directly benefits anybody else, and it is changing the way that you're reacting to the world, the way that you're interacting. But that said, I had a *lot* of guilt about lurking in fandom, and I felt really ... it was never about feeling like an outsider ... when I started semi-participating in *Buffy the Vampire Slayer* [*BTVS*] fandom on LiveJournal—I'm not a great commenter. I tried, I did start adding some people to my friends list and trying to kind of interact with them, because I did feel like I was just sort of there, not holding up my end of the bargain. I've always felt pretty strongly that it *should* be a conversation, that it shouldn't just be one way. So what I wound up doing is first doing more communicating with people who were creating fan works and posting things and doing meta, doing a lot of what in retrospect I think is very much sort of cheerleading, not in a really specific way and not in the kind of fic reader or fic audiencing kind of way, but in a sort of general, "Wow, yeah, this is great. Yay. You should write more, woo-hoo, if you want." Because even then, yes, I was very clear on the whole "please update this, please update this" kind of thing, and I did follow quite a few people who posted everyday. A lot of those writers in *BTVS* who got up every morning and wrote the scene and would post that scene *every day*, and that really did make it feel like a conversation. So doing that, trying to sort of be there socially, even if I wasn't there contributing fannishly, but I had a lot of guilt about that. Prompts would have been the sort of next real interaction I did. A lot of this is judging myself differently than judging

everybody else, but—therapy is a wonderful thing. I wound up trying to sort of support those people any way I could, and I think that's how a lot of people who make themes or do art for stories or do markup for their friends, when you used to have to do [HTML] markup on your fic or check for spelling or help get the word out or whatever. I think that that is that kind of impulse to do something even though you feel like you're not able to step up and write. I had an interaction at the time with ... I got to be friendly with one writer who I...I had a lot of conversations with her about the fact that I didn't write, and her answer was, "Oh, there's a place for you too," which in retrospect, wasn't the most straightforward, positive answer ever, but it was sort of a, "Oh, well I need someone to read *my* stories, so you're there for that part," which, I may be misinterpreting and doing her a misservice, disservice, in any case. Around that time, I started being aware of podfic as a relatively new thing. Now, podfic has been around for a lot longer than we're able to trace back right now, partly because it wasn't called that. There are certainly a lot of precedents to podfic. Precedents? Antecedents? I don't know. Words, what are they? Things that went before, like the Big Finish audio *Doctor Who* plays, things like that that grew out of fannish works, like filk. I think filk is very much a long-standing fan work that has a lot in common with podfic. I think the first time that I wound up offering space to someone was Rageprufrock, and it would have been ... she did a recording of one of her own *SGA* fics, and I think that's the one where she's wearing a lot of bracelets, and you can hear them throughout all the [*unintelligible*]. So she recorded her *SGA* fic, and there had been a few others around before that, but she posted this, and I offered to host it, to mirror it. I was actually pretty careful about terminology at that time with offering to mirror things, as just sort of, "Here's a semi-permanent, stable URL for you." Hosting her, hosting files for a whole bunch of people in *Due South*, probably was mostly *Due South*, initially, and these were people who I didn't necessarily know, but they were sort of friends of friends. There was one *Due South* fan on my friends list who wound up referring people to me, and I wasn't really in the fandom, but I knew a lot of people in that fandom. I wound up in a conflict with another fan and it was a really strange conflict. Someone on my friends list had done one of the sort of, "Here are five people you should follow" kind of things, and I hadn't even seen it, because it was behind a cut, and I didn't realize until, I guess I heard from somebody that somebody else was talking about me, and I was like, What the hell? I was one of the people that she had recommended, and a friend of hers had then commented to her post, saying something about how, yes, but I didn't use standard capitalization,

and therefore I was a bad person. Okay, I'm exaggerating slightly, but therefore she could never read me, because that was just offensive, and when I'd heard about that and read that, I commented back and essentially was like, Well, I actually I do have reasons. One of them is laziness, yes. One of them is I like how it looks. One of them is, "Hey, it's my journal!" But I tried to smooth things a bit there, but she was ... it's my impression that she was a BNF in *Due South*? So I kind of had this little interchange with her and then a month or two later, she started posting things about podfic, and by that time, I was hosting probably a couple of hundred files, but she started saying things about—basically very, very prescriptive things about "how to" podfic that I found pretty offensive, this, sort of, this, "This is right, this is wrong. Reading this way is totally incorrect. If you end a sentence with an up intonation, then you're just bad." I mean, all kinds of weird weird stuff. "You *must* record at this bit rate." And it really pissed me off, and I'm not particularly confrontational, but I'm a *little* passive-aggressive, and she started talking about, Oh, how she was going to create a podfic archive that people could put their podfic in, and I was annoyed, and she went AFK for a couple of months, and I knew she was AFK for a couple of months, so I decided that damn it, I was going to have a full-fledged podfic archive before she came back. (*HORBINSKI laughs*) And it was all born out of spite and guilt. Mature, yeah. Anger and guilt are really my two big motivators, but part of why I went into that whole story was because it explains in part why my podfic work is not, and the archive, that the Audiofic Archive, is not a passive archive. It's not an archive where we wait around for people to submit stuff. We also don't curate. I had some conversations with this woman before she went AFK, and she had actually ... one of the things that she had brought up was a need to curate, a need to only have quality podfic. So I was like, Hmm, okay. So in a lot of ways, many of the things that she held up as ideas or needs, were the things that I took as things that I needed to specifically counter, which is why the archive now has—I mean, it's a relatively new role—but we have a cheerleader. We have a specific archivist volunteer who, when people contact the archive, and say, "I hope I'm not doing this wrong, and it's probably really bad," it is her job to contact them and tell them how awesome they are and that there's no wrong way to do it and that it is *their* work and that they are *not* providing a service for the author, but they're doing something that's valuable, that all accents are good, that ... The number of people I've seen apologize for having Southern accents is really pretty dismaying, or German accents, or whatever your unpopular accent of the month is. Early on, there were a

whole bunch of podficcors from New Zealand, which was great, because we have a whole bunch of podfic with *wonderful, really* cool New Zealand accents. But that's still a fight that goes on. I mean, you see people self-castigating for accents *all* the time or warning for their accents or apologizing for their accents, and I do feel that it's a very creative thing. I do feel like at its root, fandom is about participation, communication, community, and conversation, and that conversation—I feel very, very strongly that that conversation cannot be top-down, that it cannot be hierarchical. Sure, a lot of the time we operate hierarchically, ... a lot of time that's what we're used to, a lot of the time that's what we're more comfortable with, whatever. I really think in order to have conversations that are productive and interesting and not just about gazing at our own bellybuttons while Disney is shoving stuff down our throats or whatever, we really *have* to listen to everyone, and we really do have to ... There was, couple of WisCons back, Alexis Lothian proposed and moderated a panel about Internet drama, which was great. It was basically about—I can't remember what it was called, it was something like "Can Internet Drama Change the World?"—and the conclusion was, very definitely: it can. It will be exhausting. There will be people who, you never change their mind. Okay, I don't know how much of the time when you call people out, they're just going to flip out and seem to be even worse, but the fact that you may even be reaching some people who never speak and have their behavior change? *My* behavior has been *hugely* changed by fandom. *Hugely*. I feel like it's made me a much better, much more aware person, and some of that, yeah, I was doing without really specifically interacting with anybody. I think that one of the things about podfic that's really wonderful is that it makes this diversity physical. It's very strange. It's *very* strange. It's *very* intimate. You are basically sharing a part of your body with people in a way that, yeah, sometimes people find really creepy. Usually, one of the objections that authors sometimes have, and fans in general sometimes have, to podfic, they have a really hard time putting into words, because basically it is that sort of, "I think it's creepy." Yeah, okay, that's valid. If you find it creepy, that's fine. It is a very physical thing that someone is doing that has this physical result with your story that you wrote, and it does change it. It may not change it a lot. It may be the equivalent of looking at a painting in natural light versus looking at it with a red light bulb, in your light—but it's going to look different, and yeah, it may be pretty subtle. Odds are though, it's not going to be what the author heard in their head, and it also demonstrates very, very strongly that we all have different interpretations.

We all notice different things. I'm not a huge podfic listener. I have this minor issue when being read to totally puts me to sleep, which is *great* when I need to go to sleep, but I do love it. I don't have a long distance commute. I used to drive a lot more. I listened to more then. But the differences in intonation, the differences in how people deliver the same words, can be vastly vastly different, and that's leaving aside things like podficing not-fic, where you're reading emoticons. Everybody's going to have a slightly different ... I mean, I'm sure ... I've actually been strongly avoiding listening to anybody's recordings of not-fic, because I have one that I'm doing, and I'm really curious about whether there is a developing system for reading emoticons. I have a feeling that there probably is. I have a feeling that Podklb has probably established one, because she did the first epic not-fic. Who knows if my reading's going to be anything like her reading is, with smileys and random flat faces and happy "D" [:D] faces and whatever. I had a conversation once about creativity and podfic and whether or not podfic is transformative, and I've actually—I've had this conversation a couple of times, recently too. Podfic is a transformative work in its relationship to the original source. Is podfic a transformation from a transformative work in relationship to the story? No. It could be. It very much could be. You could do a podfic as remix. What if you read a story and then an hour later retold it as podfic? That would be transformative. What it is is generally derivative, but that doesn't mean that it doesn't have a lot of creativity behind it. Its relationship to the actual fic, yeah, is derivative, but there's a lot of difference between reading *Hamlet* as a text or watching Ethan Hawke play Hamlet or watching Kenneth Branagh play Hamlet or watching, I imagine, Sarah Bernhardt play Hamlet. These are all probab—or hell, Mel Gibson—these are all very different characters, but they're all the same character. They're all delivering the same lines, more or less—as far I know, Branagh's the only one who delivers all the damn lines, but there are different parts of this story being told in different ways. Some of them, yeah, they have more transformation in them. Stage plays, I think are probably the best illustration of this as an analogy, because they do have a bunch of optional stuff, especially with Shakespeare, where you might change the stage set. You're going to come up with your own costumes—

HORBINSKI: Oh no, I lost her. Hang on. Ahh. Come back, Skype window ... Okay, just lost the call, but it looks like we're reconnecting, so stand by. ... (*Skype sound plays*) Are we back?

JINJURLY: Yes, we're back. I think my Internet dropped.

HORBINSKI: Yeah, looking at the transcript, that's what Skype says happened.

JINJURLY: Yeah. It's back now.

HORBINSKI: Okay, good. So I think you were talking about stage settings and ...

JINJURLY: Yeah. I think of these things like stage settings and costumes as akin to sound effects and adding music to podfic. It's one of those things where yeah, it's not *quite* a part of the initial play, but it is something that you could add in. You can also ... you can creatively reflect a lot of different things in podfic that might be present in the original fic or might not. I think Podfic Bingo is a good illustration of this. There are squares like—and I'm doing this from memory because I've never played—but things like, hey, do a reading drunk, do a recording curled up in a ball, do a recording while laughing, do a recording while crying, do one really, really fast. These aren't just sort of random roadblocks. These are the kind of restraints that make for creativity. That, Lars von Trier and that sort of ... I know there's a some kind of a weird limitation school or artistic group that he's part of that I'm not going to remember right now, but yeah, that idea that putting artificial constraints and limitations actually makes you be *more* creative, I think that's true, and I think that's true of podfic. I think that it is a very creative work in the same way that I think that all of the other reflective fan works—fan works about fandom, fan works about other fan works, things like recs lists, things like meta, criticism, DVD commentary, I think that all of these things...yeah, they're really kind of dependent on other fan works, but that's not a bad thing. I'm very uncomfortable with the idea that fanfic is creatively at the top of the totem pole, and I think that this—that that's like the one format that all the others spring from. I suspect, and I'd have to do an oral history project to find out, but I suspect that this is something that arose with ... that really was concretized with the Internet, that prior to that, it's a lot easier to share fan art than anything else, or cosplay, or physical things that you're able to share, or yeah, meta, conversations. The fact is, text is easiest to share when you have a text-based platform.

HORBINSKI: Mm-hmm.

JINJURLY: The Internet is, as much as it's increasingly more multimedia, it *is* text-based. I think you still do see—and again, this is really mostly supposition on my part—but you still do see a lot of that comfort of the original content creators with fan art, and the discomfort with fic. Part of that, I think, is that you're able to recognize in a very, very immediate way. If you hand an author a drawing of their character, or you hand a singer a portrait that you did of them, they're going to immediately recognize what it is, that it's meant to be flattering, that it's meant to be positive, and that you spent some time on it. You hand over some fic, there's a lot of challenge in that. There's a lot of inherent time. I actually handed somebody a fan letter about a year ago, a little over a year ago, which was something that was, it was really important to me that I write it, and I worked really hard on it and found a time where I could actually hand it over and was basically crushing the hand of a friend while I was handing it over, and handed this letter in an envelope to this guy, and he sort of looked at me earnestly and said, "Oh, thank you. I'm going to read it later. Is that okay?" And I went, "Duh, you're going to read it later! I don't really expect that you're going to read it at all. Does that matter? What matters is, you chuck it." Of course, that's not what I said. I was sort of like, Mm, yeah. Okay, because the fact that I gave it to him was the important thing to me. The fact that I went through that process of creating this fan work and handing it over. Now in the case of the fan letter, that's the intended audience. In the case of most fic, no, the audience is fans. In the case of most fan art, the audience is fans. Yeah, it's really exciting and thrilling if the person on high is recognizing it and picking you out as special. I think that's very secondary. I think that that creative impulse is something that feeds us on a very private basis. I think that getting that outside validation of sharing it is really great. I don't think it's the most necessary part. I definitely recognize that that's not everybody's opinion, but the thing is, that's that same feeling between wanting to react to the canon as a product, wanting to have a conversation with that, wanting to ... you know, at the end of *Buffy the Vampire Slayer* season two, Buffy sticks a sword in Angel, thinking about, Oh, what's going to happen next? And what do I want to happen next? And what do I *not* want to happen next? And what are the possibilities? And where can we go from here? And how exciting is this! And I'm having a small process of reacting and maybe I'm writing it down, and maybe I'm not. Maybe I'm drawing a picture. Maybe I'm talking about it with my friends. Maybe I'm

standing next to a water cooler. That's all stuff that's happening for me; similarly, I think when people podfic, nobody's in podfic for the glory. Seriously, because there isn't any. There is somewhat of a network of podficcors who will support and cheer each other on. I'm very happy to be a part of that network. I think that people who get into podfic thinking, Oh, here's a rewarding way to make a fan work that everybody will love and I'll get comments on, they make one podfic and then they go away, because you don't get comments. You may get a couple of "Ooh, interesting. I'm going to download this." And if you're really, super, super lucky, one of the hyper-productive podfic commenters will hit your fic, and they will write you a long, beautiful letter that will make you cry, or they will leave a long comment about how they put this on their iPod and then they went for a walk in the woods, and oh, it got dark while they were walking and they didn't want to stop walking because they were really enjoying how you were telling them, it felt so intimate and it was touching or it was hilarious. You may or may not get a thanks from the author. You may or may not even get noticed by the author, and the author may in fact, once you've posted that work, may either wind up publicly treating it like a file conversion of their fic, or they may be all happy with it for a little while and then tell you to take it down and destroy it, at any time after they've given you that permission. And that's just sort of the way it is, and that's going to be a really unpleasant thing, but it's also something that I think that podficcors learn to live with. I don't think it's optimal. I don't think it's the way things should be, but the fact is, the impulse is, "I love this story, and I want to have more intimacy with this story." Very much that same impulse that makes you devote mental energy to thinking about that last episode or that movie you just watched or the books that you're reading. That's the same impulse to—"Okay, I want to sink into this story. I want to breathe this story." And as a process, not only do I find it creative, but I also find it much more deeply analytical. I've recorded podfics where I had to stop halfway through, because it wasn't until I had slowed my reading down to verbal speed that I noticed that there was a random racist joke, or reading things where the patterns are so strongly different from my actual verbal patterns, that I just can't read it. I can read it all day without reading along verbally, but if I try to verbalize it, I just can't do it, and that's pretty rare, but it does happen. It's really ... I think of it like embroidering the story. I think it adds that kind of an added value, an added creative value, like illuminating a manuscript. Is the point the illuminations? Not so much. The point is probably the words. Maybe somebody who notes things about manuscripts will be smarter about

that than me, but my impression is that the actual text is the thing being reproduced, the illumination, or the embroidering or whatever else, is yes, adding creative value, adding creative difference. The fact that I approach this fairly politically and that I definitely have an agenda there—I mean, the agenda is sort of, broadly stated, is that every voice be valued and that everybody's contribution be valued. It really rubs me the wrong way when I do, and I do, get a lot of—well, "a lot," a couple, three, four a year, probably —contacts to the Audiofic Archive through that contact form from authors who say things like, "So I want to get somebody to podfic my stories. How do I make somebody do that? Or how do I get somebody to convert my stories to podfic?" And I'm not really putting that in the best way, but it's very clear that they're looking for a service the way that if they had a recording of a meeting and needed somebody to transcribe it, that's the kind of service that they want. I did once also have somebody contact me to tell me all about a screen reading software that they figured would ... their general attitude was that I would be much, much happier if I could just run the fics through the screen reading software, and make files available.

HORBINSKI: Wow.

JINJURLY: Yeah, I had some time for being read by screen reading software. It's funny. It's funny as hell, but it's a different thing. It's a *totally* different thing. It is *not* just a format. Yeah, there are great accessibility benefits to podfic. Is it always accessible? No. Is accessibility the aim? For some readers, I'm sure it is. I know that I've heard from podficcers who started podficing because they had a friend with vision problems, or they had a friend with reading problems. I'm not sure it's that common. Let's see. I definitely think of myself as more creative as a result, not just because of that re-framing, but also because I definitely have had some other interactions where I was unhappy with them and got annoyed and decided, "Fuck them, just to spite them, I'm going to write this fic." And I mean, for a long time, I considered myself someone who's able to write but not a writer, and I've started claiming the idea that, "Sure, yeah! I'm a writer." I think my tag talking about podfic meta and about the archive on my LiveJournal, my Dreamwidth, is "I got an archive, but I'm not an archivist." I'm not an archivist. Hey, guess what? I don't have an archivist degree, but what does that mean? Okay, when I was cooking in restaurants, I was writing menus and composing recipes and running a line and hiring and firing and running a kitchen, but I wasn't a chef, because I don't have a chef education or

whatever. But again, what does that mean? I really, honestly think that well, okay, everything takes practice, but anyone can do these things, and I've also had a lot of conversations with people who do that whole, "Oh, I'd *love* to podfic, but I can't. Oh, I talk too fast, or I talk too slow, or my voice isn't pretty enough, or, oh my accent." You know what? Who cares? It's your voice. It's your voice, and because you're a person, your voice is important. I may have wandered off the path a little bit there. I don't know if that [*unintelligible*] your dots or not!

HORBINSKI: No, I mean, this was a huge part of why I wanted you to be part of this, sort of getting all of that into the record. Actually, thinking about it, I think the first podfic I ever heard was the debut—I don't know if it was the debut—the playing of ... you reading "Shore Leave" at WisCon, with you in the room and a bunch of other people.

JINJURLY: It's the weirdest experience! (*HORBINSKI laughs*) I had to leave the room when I realized the singing was coming up, because I don't sing in front of people. Period. I don't do karaoke. I do not sing. I *might* sing in front of the cat, but yeah, so this was a charity podfic, and not only was it entirely fandoms that I didn't know, which isn't actually really a deal-breaker? I mean, I've done a lot of things in fandoms that I don't really know, and that's fine, because it's not really entirely about the fandom. It's really about the story, but, a lot of characters and singing. That was really, really weird. I also hadn't ... I mean, I listen to my own stuff when I'm editing, but I'm not, as a podficcer, I'm not a person who uses a beta. I was actually talking with someone who posted her first podfic yesterday about the role of a beta for podfic, and she was hemming and hawing about whether or not she was going to post it, and I think someone suggested to her—she was chatting with me at the time and also talking on Twitter—and someone suggested that she have somebody do a beta to reassure her that it was good before she posted it. I don't really think her objection to posting it was whether or not it was good. I think there's a lot of insecurity about yeah, putting this piece of yourself, putting your voice, this chunk of you, out into the wild, separating it from your body, when it doesn't sound good to you, and it does sound weird, and it doesn't sound the way it does inside your head. And criticism of that, the possibility of criticism of your voice, which you can't really do anything about, because it's your body, it's terrifying. But in any case, I can't really break down what her issue was. When she reacted to this suggestion that she have somebody beta it, and

she was like, Well, I beta podfic all the time. I never feel like I'm doing anything. And I'm like, dude, I beta podfic too. I listen to it. I tell the person it doesn't suck. I tell them they're awesome. I tell them they're great. They should post it. It's wonderful. They're great. They should feel great. Da-da-da. It's not like beta-ing a fic, where you actually say, "Okay, well, I'm still wondering about X." You're basically saying, "Is this listenable? Is the sound quality good enough?" And if it has issues with listenability, do I really want to tell this person that they have to throw it away and start again? Which depends on a lot of stuff. You *might* find random things that they didn't edit, some random, weird noise or clicking. It's more likely that you'll find a repeated line, because podfic editing is the most boring thing in the history of history, and you zone out. You're likely to find the flubs, but when you're actually doing that reading, at least in my experience, I tend to think I flubbed more often than I flubbed, so I'll say a line and be like, Oh, I just totally tripped over that word, and so I'll say it again, and then I'll say it again. Or I'll feel like I didn't get the tempo on something quite right, which happens all the time. (*shouts*) "Hey, come over here!" (*speaks in normal voice*) "he whispered." Oh, crap! And then you sort of go back, and you do it again, but when you're actually listening to that and editing, you're listening for errors, and if you don't hear an error, it might pass you right by that you read a paragraph twice, because you thought that was a really obvious error when you initially read it. So yeah, the function of the beta is hand holding with podfic, in my experience. I'm sure that there are betas somewhere who do more than that. I have pulled out, occasionally, slight other changes with pronunciations, things like that. Sometimes people can fix those. Sometimes they can't. The point of this whole story was—if I can remember, if I *had* a point—oh, that this is, that the idea of quality is so impacted by so many different things, that the actual creative work you're doing, it's very, very different than if you're working on writing a story or doing art. It's doing physical art. You can't sort of say, "Hey, you forgot this person's other leg in this scene with four people. I think there's a problem." You can only say, "Uh, well your breathing sounds kind of loud." And then the person's like, Oh God, I shouldn't breathe! *No*. Yeah, I don't remember my point apparently. Sorry.

HORBINSKI: No. That's fine. I think it's very you, to just sort of say, "I created an archive" or "I wanted to create an archive."

JINJURLY: I was angry and determined.

HORBINSKI: Yeah.

JINJURLY: So I didn't sleep for a couple of months.

HORBINSKI: Yeah, so I kind of want to ask explicitly, your story of how you created the archive, but I also wanted to ask you, you mentioned that ... you said, it's not a passive archive, and I sort of wanted you to get a bit more into that, like how you think of the nature of archives.

JINJURLY: Okay. I think that there are a couple of, well, all right, I got a couple of different things to say about this. They namely have to do with an archive's mission, which was something that I didn't really ... when I initially started the Audiofic Archive, it was a couple of flat HTML pages that I added things to. The initial impulse was preservation, and I didn't actually put that in towards, as far as the archive's mission, until a bit further down the road, but that was always ... the primary impulse was, provide a stable place to preserve this work, so that it doesn't have to be fleeting. It doesn't have to disappear, so that the idea that somebody can't afford storage space shouldn't stop them from sharing their work, which means that access is a secondary mission. It's very much first, preservation, which is why, okay, I might freak out a *little* bit, when the archive goes down, but I don't freak out hugely, because all those files are in a totally different place. They're all safe. They're all preserved. They're all backed up seven ways to Sunday, or three ways to Sunday, but they're being preserved, and the worst thing that happens is that the index to those things is lost. That would really suck, because there are thousands and thousands of them. I don't even know how many, but there are a lot, and in order to recreate that index, if it *really* completely disappeared ... it wouldn't, because there is such a thing as the Internet Archive. And there are a couple of snapshots that would help reconstruct a lot, and I do have some backups of the database, but if that totally disappeared, we'd have to open every one of those ZIP files and figure out what the hell it is and then re-index them, but nothing would be lost. All of the people who actually created them and decided to share them would still have the file URL. We always give that. I think that—okay, so initially started with that flat HTML. I then moved things to a WordPress installation, just because that seemed like the easiest way to make things expandable, and that was the point at which I actually decided that it was going to a for-real archive and not just a random index to these files I was

hosting, and that was also the point at which it became an active archive. In a lot of ways, I see it as a preservation project, and because of that, I started maintaining it in WordPress, and the reason that I moved to WordPress was so that it could be database-driven, and so that it could be navigable dynamically using tags. WordPress has a tag limit though, so eventually the system completely broke, because we have too many podficcors and too many authors and too many pickings and whatever. It totally basically melted down, and I don't remember when this happened or how many the limit was, but I do know ... There's a lot of data. If you need data, Laura Bang! did an internship with the Audiofic Archive that resulted in a paper for library school, and that had a lot of this sort of early fact stuff about the archive in the way that it transitioned, then, to Drupal, and I have to go get my power cord, because I'm going to run out of electricity. I'll be right back.

HORBINSKI: Okay.

JINJURLY: Sorry about that. So, let's see, so then I moved it all into a Drupal install, and I wound up going with Drupal, because I was working on a Drupal website at the time with the OTW [Organization for Transformative Works], where I'd learned some stuff about Drupal. I didn't wind up using the same software that the OTW was using. I used a previous release, because their choices were very much shaped by things like the need for a localizable, multilingual website, things like that. I didn't really need that. (*laughs*) I didn't have anybody to translate things, and I needed to be able to do it myself, so the earlier version of Drupal was much better supported, as far as extensions and modules. When I became more involved with the OTW, though, I neglected the archive a bit from a technical viewpoint, which has led to the problems that I'm currently having. I did a big update—basically, because I didn't do updates for a while and maintained the software properly, something has gone horribly and untraceably wrong in the database somewhere. I *think* I may have tracked down what it is. I was working on that this morning, in fact. As a result, the archive pretty much fell over, and it was mostly broken for about a year. It also—and that was last year—it also then in February this year, was hacked. It was one of the Dreamhost sites that was hacked, and that was kind of a nightmare. That's all fixed at this point. I still have to find whatever the problem is, but it actually looks like it's doing a little better at this point. Around that time that I converted to Drupal initially, though, a few years back, I had a long

conversation about sustainability and expandability for the archive with my partner, who works for an archive. He works for JSTOR, and so yeah, we were having thinky archive thoughts, and he had also had some opinions on the fact that ... I was working on the Audiofic Archive daily. I was getting submissions to e-mail at the rate of—to e-mail and to sort of random other ways, and archiving them myself at a rate of fifteen to twenty-five a day. Those take—if I'm going quickly, my speed is about eight minutes per to create the archive entries. That's not including the time to download things, zip them up, and reupload them. I zip things for a couple of reasons. One is for speed. It's sort of to keep people from streaming. Now, could I support streaming? Maybe, but I'm not sure if it's something that—it's not my primary purpose, so it really isn't something I've investigated, but things are also zipped because that allows me to keep them better organized in the actual archive, as opposed to the interface for the archive. So I zip them up so that multiple parts can be kept together. I think this has pretty much stopped happening, but there were a lot of early podfics where people would make—every five minutes—a separate file, for fairly long things. There are lots of things where people would do things where they'd record a chapter and post it, and then record another chapter and post it, and you'd have to bundle all of those together, but we had this conversation basically with the sort of, Okay, are you going to do this for the rest of your life? And spend three hours archiving podfic everyday? I was like, Uh, maybe? (*laughs*) And he's like, Are you still that angry at that woman? And I'm like, Yes. I am. I will always be angry at her. I was like, Nee-uh, I guess I'll find some other way, and around that time, yes, I did have somebody approach me and ask me basically how I archived, and I was like, Oh, you know, I do it. And she's like, No one helps you? Oh my God! The world is a horrible place! And I'm like, What are you talking about? Nobody helps me. I didn't ask for anybody's help. And she's like, Well, we need to get you some helpers. And at this point, I archive almost nothing, so it's all the archivists. But what we also discussed was the need to have somebody else take a look at the system, have someone else give an opinion about the interface structure. That's when I wound up talking to Laura Bang!, that actually—in fact, that may have been why we were having this conversation, because I was talking about what Laura would be doing. She and I really took on a project of looking at what the taxonomy was and how people were finding things and what would be useful and how to break things down into categories that wouldn't actually kill the system. What my partner suggested, though, was also accession numbers, and I know that not everybody is a fan of the

accession numbers, and I totally understand that, but there are so many podfics by the same damn name, not only because they're the same story, but a lot of them, because, oh, you know—Here's a story in the *Valdemar* universe called—who knows?—"Fancy Story." And here's a story in *SGA* called "Fancy Story," and here's a story in *bandom* called "Fancy Story." And—hey! They all have the same name! Woo-hoo! The accession numbers, though, not only solve that problem, they also solve the problem—oh, initially, one of the reasons that I was zipping was—do you remember the giant Dreamhost purge of several years ago? Where a bunch of people—a bunch of fans who were hosting media files had their entire accounts purged. Now, they were violating the terms of service, whether that was right or wrong, I don't know. I'm not entirely certain that any hosting company is perfect. They all have some problems. Dreamhost in general communicates well. They're pretty good with support. I'm pretty okay with their terms of service. I'm not thrilled about the fact that in the past, they have deleted people's entire accounts, because they are also hosting copyrighted material, but it did make me pretty cautious about the idea of not getting my account flagged, and the danger that they might delete first and ask questions later. That's also why I'm fairly careful about backups. There are both automated and non-automated backup systems in place to make sure that if things did disappear, we can put them back up elsewhere. It would be a pain in the ass, and I hope it never happens, but it would be possible. Things are safe. Zipping things means we don't have a huge number of MP3s wandering around making people think, Oh, this person is pirating all the music in the world. Also, more recently, we've seen takedowns on podfic that has been on MediaFire and other file sharing sites. Strictly because of the name on the file, in one case, it was a *Harry Potter* podfic, just before that *Harry Potter* website, that—I can't remember what it's called—Pottermore.

HORBINSKI: Mm-hmm.

JINJURLY: Just before Pottermore opened, that was taken down, and the person contacted me, and they were fucking terrified. They were worried that they were going to lose, like, all of their money and be in the poorhouse and die alone in the street, because J.K. Rowling was going to sue them, and they were pretty sure they hadn't done anything wrong, and I was like, Yeah, you *definitely* haven't done anything wrong. I put them in contact with the legal folks at the OTW. That person decided against fighting it, because they had other copies elsewhere. I put it up on the archive right away for

them, but the idea that if you name a copyrighted product in your file name, that could be enough for the owner of that source to have your file deleted is a pretty good argument for accession numbers. The accession numbers give the identity of the person who uploaded it, the date that they uploaded it, and then just a basic number of which upload it was in the day. That has allowed us to troubleshoot some problems that we would have had otherwise. Recently, we had somebody contact us to say, "Oh hey, I found that these four pdfs are referred to in the archive, but I get a 404 when I click to download it. What's the deal? I think maybe this is from when you were hacked." And we had actually put out a query saying, "Hey, we think everything's okay, but keep an eye open and if anything weird, tell us so we can fix it." So this was a response to that. What it turned out, because we had that accession number, we were actually able to say, "Okay, well, archivist number two uploaded that." Hey, archivist number two, do you have any memory of this? On this day? And she was like, I uploaded them." And we said, Okay, and went and looked at the actual files, and found that the numbers actually jumped from 02 to 06, so her uploads didn't succeed, and she was able to then just go grab them and reupload them, even though it was something like fourteen months ago that she'd uploaded them, which was great. I mean, it was really good from the troubleshooting perspective. It means also that sometimes if someone is having trouble with the file, we know exactly who to contact to reupload it. Sometimes things corrupt on the way up. Not often. It's pretty smooth usually, but yeah, that's been helpful. So that was a big part of making things scalable. Moving to Drupal, had a lot to do with scalability. Keeping an eye on those taxonomy terms is also very important. Documentation, we lost all our documentation in the hack. We had a wiki—a wiki that I didn't apparently sufficiently protect with software updates—so my priority when I was dealing with the hacker-related problems in February and March, was the archive itself, and because it was so badly infested, I wound up just completely deleting the wiki. It was the lesser of two evils, but that means we're kind of low on documentation right now. We're trying to recreate it. I have a free trial Basecamp installation, Basecamp account, and we're putting it all there. We just trained a bunch of new archivists, five new people, and so we're kind of using that as a way to regenerate a lot of that as we train them, pulling those transcripts into actual documents. But I can tell you that the two pieces of documentation that have always lived on my desktop—so they were really easy, they were the very first articles in the wiki, and they're the very first and only complete pieces of documentation that are in Basecamp, right now—are a post

template that outlines exactly how each post is actually put up, allowing you to sort of copy and paste everything in and then just fill in the blanks. It's not the best system. Someday it will have something that's easier. And a solicitation template. And that solicitation template is basically just like two little lines, one version for if you have to e-mail somebody, and one version for if you're leaving a comment, and when we come across a podficcer who we don't have a relationship with yet, then we post one of these, and it basically says—well, my version says, "Hi, I maintain the Audiofic Archive. Here's a link. I'd love to be able to mirror your podfic so that you'd have a permanent link for it. What do you think?" And then if there are barriers to that, we try to take the weight of overcoming them. For example, the Audiofic Archive, everything's an MP3, because MP3 is the thing that most people are familiar with that might—yeah, it's proprietary, but still, most people can play it. Yeah, it would be great if we could offer everything in Ogg Vorbis or something. Nobody uses that. People like MP3. So we get a lot of things as QuickTime or WMA or just as M4B or any number of other weird, little formats, so we convert them, and we post both. We give the MP3 back to the reader. That can be kind of a pain, but it's—taking that burden onto the archive means that we have a better, more thorough, more diverse archive, and that was also the motivation between Amplificathon, both as a festival, which is entirely to feed the archive—it *totally* has an agenda—and as a community. Anything that's posted to Amplificathon gives permission for the Audiofic Archive. Now, we thankfully haven't had an incident of somebody failing to read that, and failing to notice and objecting. We have a pretty good culture there of awareness that if you want it archived, and you want it archived quickly, post it to Amplificathon. The archivists watch that all the time. The Amplificathon proper, as a challenge, is all about getting fandoms and podficcers into the archive who aren't already there. And yeah, that does have some not perfect consequences. There's a lot of really, really short podfic. It can be a little frustrating to spend eight minutes on creating an archive entry plus a couple of minutes of downloading, zipping, and reuploading, a forty-two-second podfic. Is there anything wrong with forty-two-second podfic? No. It's great. It's not my thing, but I think it's really cool that it exists. It's not for everybody. We've managed also to encourage other languages. There is at least one Spanish-language podfic community out there. As I said, some authors are anti-podfic; that's fine. That's their call. People have to stop being cute on Twitter. Sorry, it's distracting me. We also have managed to—we did have a list of podficcers who did not want to be archived on the Audiofic Archive, which I also have a lot of time for. We

no longer maintain that list, because we lost it with the wiki, which is a real shame, because I don't want to keep bugging those people. I'm sure their reasons are valid. *My* podfic is archived on at least one person's personal site, without my permission. I am angry about that, not because it's there, but because it didn't occur to this person to ask, and I find that disrespectful. We do try to be respectful. There are plenty of reasons that people might not want their stuff archived—control. I do try to make it pretty clear that we will remove anything at any time by creator request, and we might offer some information, but the first thing we do is take it down, by which I mean we immediately remove access. That file may still be in the archive for a couple of days, because we're going to have to find time to go in and dig it out and delete it. We try to also, though, in the meantime, in that last couple of days, to offer the opportunity to orphan it, which may or may not be doable. It depends on how paranoid you are about it, if you're taking it down because you're paranoid. I think that an important thing about podfic is plausible deniability. If your legal name is not on it—What?! That? Yeah, that *does* sound like me. Who cares? People care. I don't, but that doesn't mean that other people shouldn't, so yeah, we do respect that. I do sometimes get messages from the authors of the original fic, who say, You need to take this down, because I've decided to take my fic down off the Internet. We tell them to have the podficcer contact us, whether or not the podficcer actually says yes to that ... Sometimes they come to me and are like, Wha—? What do I do? There are a couple of different options. We can remove the link to the text. We can remove reference to the author; we can make that anonymous. We have an anonymous tag both for reader and for author. Sometimes that's not enough. We try to not make people really unhappy, and we don't want to cause drama, but we also want to make certain that whatever we do, it's determined by the podficcer. We're not going to keep anything up once they say, "Take it down."

HORBINSKI: Mm-hmm.

JINJURLY: If they said their name in the file, obviously, us removing the label with their name on it isn't going to make them completely happy, but it's their work. We also run a bunch of Google alerts to look for podfic elsewhere or under other names. That's allowed us to ... we found a message board with *Lois and Clark* podfic, not under that name, that had been dormant for a couple of years, but we were able to find, contact, a few people on there, and some of them said yes to archiving. There's a Tamora

Pierce bulletin board someplace that, or message board someplace, that has some podfic. Random things turn up. There is such a thing as podfic on YouTube, both as just podfic with a card, while they read it, and as a pod vid, where it's illustrated.

HORBINSKI: Interesting.

JINJURLY: Yeah. I can actually send you links to those, because they are really interesting. I recently sent them to somebody who's writing grant—trying to write a grant for the OTW. I know someone whose mother did podfic on cassette, back when *Xena* was airing. She was a *Xena* podficcer—of course, again, not called that, because [it] predates iPods—but I know that there is plenty of audio out there. Whether we'll ever be able to add that? Part of the issue with the stuff that is ... I mean, that *Xena* stuff, is still for sale on CD. I believe that it's sold in the same basic motivations as payment for zines, where it's paying for the actual production and mailing, but I also ... I mean, it's their choice if they're saying, Yeah, no, I'm going to keep selling this, and therefore, I don't want to give it away for free as an MP3. I'm—. I'd really really like it, but if it doesn't happen, it doesn't happen. Yeah.

HORBINSKI: Okay.

JINJURLY: We're definitely have a [*unintelligible*] as loose as possible. Not everybody answers our solicitations.

HORBINSKI: Okay. Wow, okay. I'm glad you sort of started talking about takedowns, because I was actually definitely explicitly going to ask what your, sort of, policy on them is. We're actually coming up on the two-hour mark, and it's a policy that we not go beyond two hours, just to sort of keep people fresh on the conversation.

JINJURLY: Stop blithering?

HORBINSKI: (*laughs*) Yeah. No, I mean, I actually still have a bunch of sort of questions that I've written down, so maybe if you still have some time later in the month, we could do another session.

JINJURLY: Absolutely.

HORBINSKI: Okay, so that'd be great. So let me just ask you the sort of standard demographic questions that we ask everybody for coding purposes, and then I will let you get on with your afternoon, and we will sort of e-mail about setting up a follow up, because this has been really great so far. So thank you.

JINJURLY: Oh, sure.

HORBINSKI: And, okay. So demographic questions. There's only four, but I always am like, Which ones? Okay. So how old are you?

JINJURLY: I am forty-one. I'm about to turn forty-two. This gap between my partner's birthday and my birthday, I just consider us both the same age. Forty-two-ish.

HORBINSKI: Okay. How would you describe your gender identity?

JINJURLY: (*sighs*) This one's hard. Slightly uncomfortable female gender, I guess. I guess if pressed, I'd say cis-gender female.

HORBINSKI: Okay. Another possibly difficult question. How would you describe your sexual orientation?

JINJURLY: (*makes nonverbal noise*) Yeah, that is difficult. Um ... Have you seen those cards that are going around? Those sexual orientation cards? Mine wasn't on there. Let's say, practicing heterosexual.

HORBINSKI: Okay. And how would you describe your ethnic identity?

JINJURLY: White.

HORBINSKI: Okay. Great. Awesome, so, thank you so much, and (*laughs*) I will definitely e-mail you to set up another interview. This has been really awesome. Thank you again for participating.

JINJURLY: Yeah, and I *do* enjoy talking about this, so seriously, whatever questions you've got, I'm happy to talk with you again.

HORBINSKI: Awesome, thank you, and I'll see you on the Internet.

JINJURLY: Okay, you're welcome.

[end of interview.]